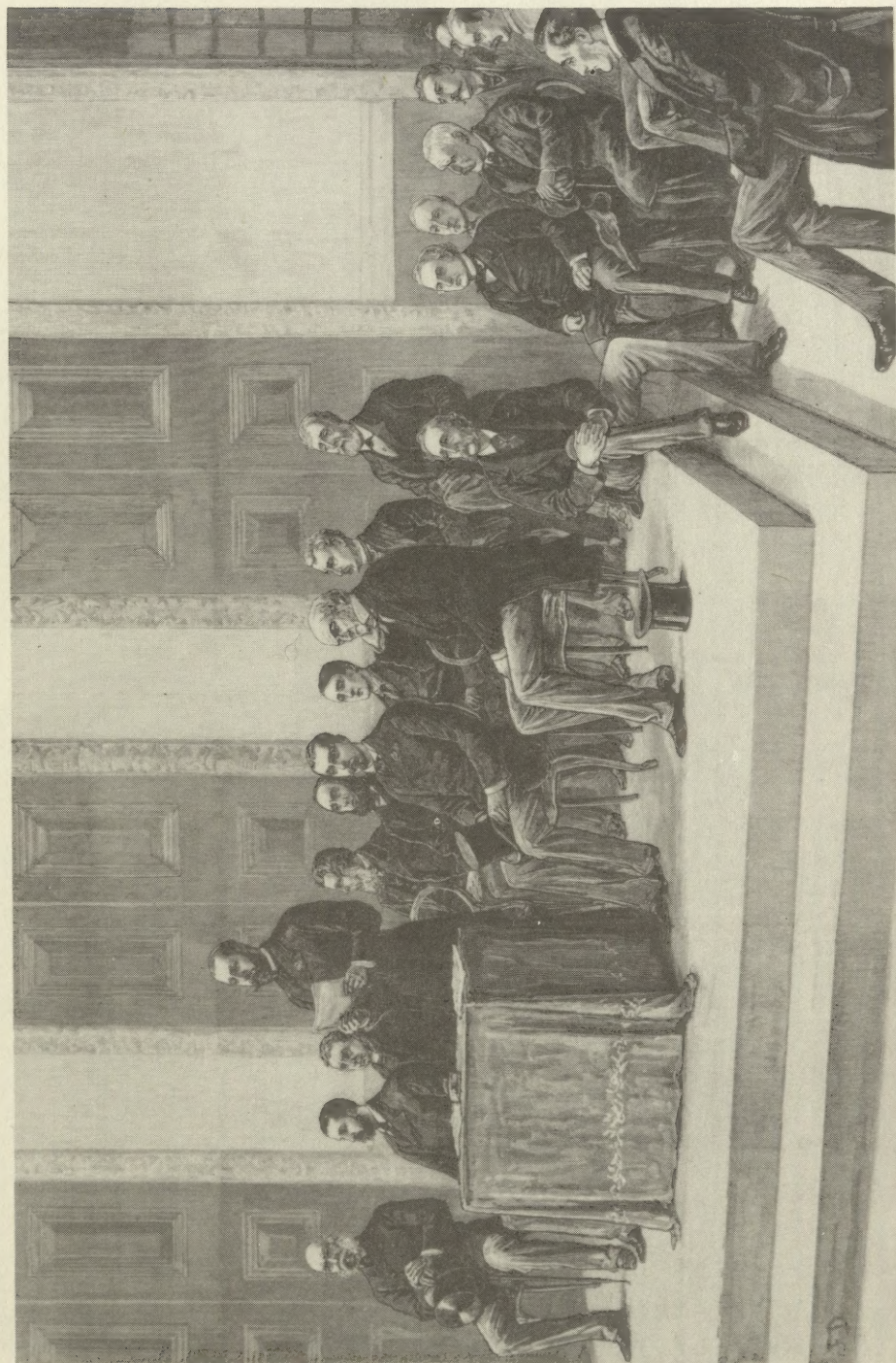
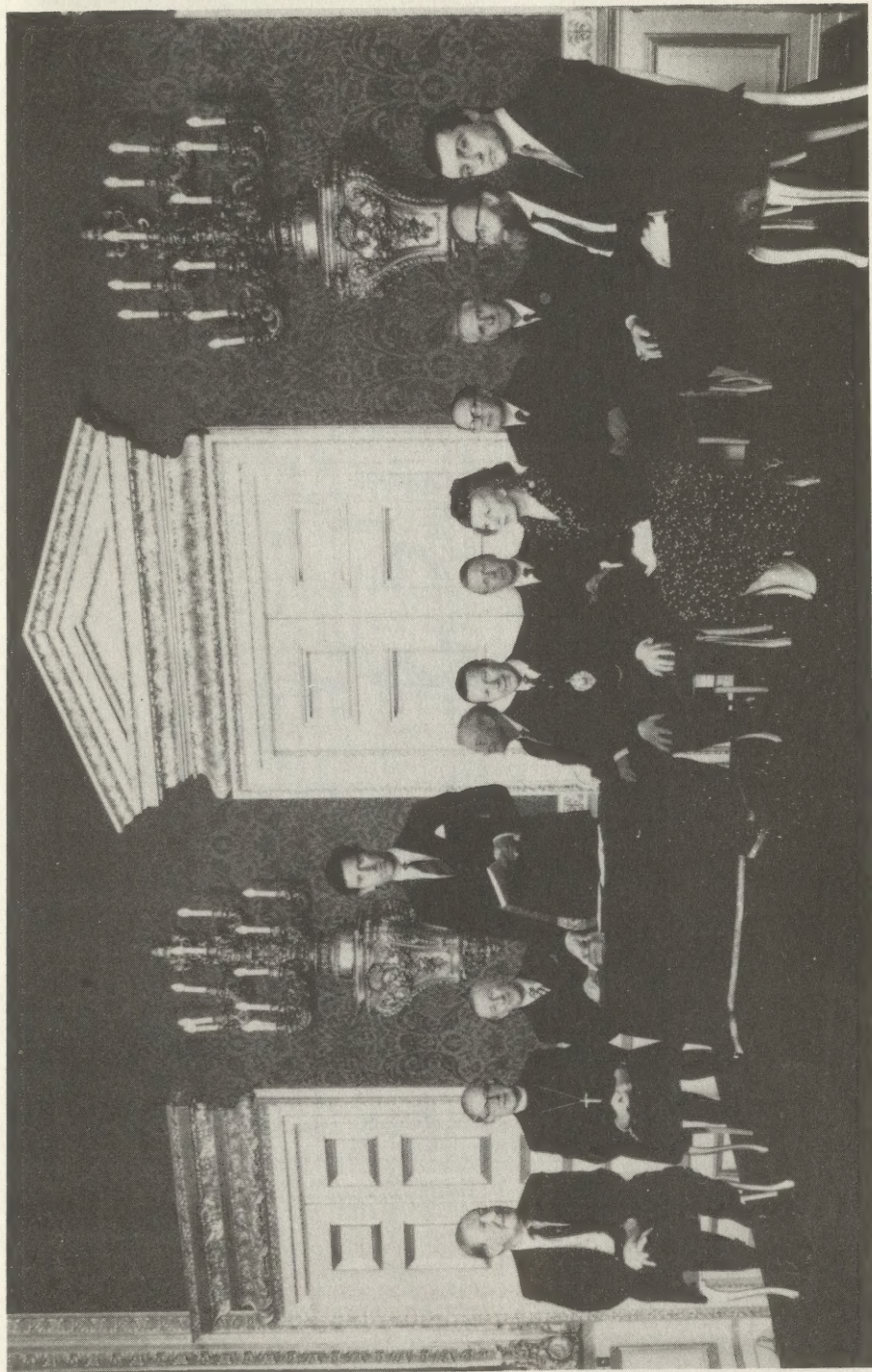




*The Royal
College
of Music
Centenary
Prospectus
1983-1984*



28 February, 1882 The Prince of Wales, later King Edward VII, speaking at a meeting held in St. James's Palace to establish The Royal College of Music. Also present were Princes, Dukes, Earls and Peers of the Realm, The Archbishop of Canterbury. The Prime Minister (Mr. Gladstone) and other dignitaries.



28 February, 1982 Charles, Prince of Wales, launching the Centenary Appeal at a Meeting, held in St. James's Palace, attended by the descendants and successors of the Founders.





*The Royal
College
of Music
Centenary
Prospectus
1983-1984*

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The Royal College of Music

Patron

Her Majesty The Queen

Patron and President

Her Majesty Queen Elizabeth The Queen Mother

Vice-Presidents

The Most Rev and Rt Hon Lord Archbishop of Canterbury

The Most Rev and Rt Hon Lord Archbishop of York

Sir Adrian C. Boult, CH, DMus, HonLLD, HonDLitt, FRCM, HonRAM, HonGSM, HonTCL

The Rt Hon Lord Redcliffe-Maud, GCB, CBE, FRCM

Sir Robert Mayer, CH, KCVO, HonLLD, HonDSc, FRCM, HonFTCL, HonGSM

David McKenna, CBE, FRCM

Herbert Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM

Angus Morrison, CBE, FRCM, HonRAM

E. Kendall Taylor, CBE, FRCM, HonRAM

Colonel the Hon Gordon Palmer, OBE, TD, FRCM, JP

Director

Sir David Willcocks, CBE, MC, MA, MusB, HonDMus, HonDLitt, FRCM, FRCO,
FRSCM, HonFTCL, HonFRNCM, FRsAMD, HonRAM, HonGSM

Vice-Director and Director of Studies

Michael Gough Matthews, FRCM, HonFLCM, FRSA, HonRAM, ARCO

Registrar

(Until such time as it is possible to make an appointment the duties of the Registrar are carried out by the Director of Studies)

Bursar

Major David A. Imlay, HonRCM, RA(Retired)

Prince Consort Road, South Kensington, London SW7 2BS
Telephone: 01-589 3643 Telegrams: Initiative, London SW7

The Council

President Her Majesty Queen Elizabeth The Queen Mother

Members *ex officio*

The Most Rev and Rt Hon Lord Archbishop of Canterbury

The Rt Hon The Lord Mayor of London

Honorary Officers

*Colonel the Hon Gordon Palmer, OBE, TD, FRCM, JP (Chairman)

*David McKenna, CBE, FRCM (Secretary)

*Sir Seymour Egerton, GCVO, FRCM (Treasurer)

Members

Sir John Ackroyd, Bt

*David Calcutt, MA, MusB, LLB, QC

*Sir Hugh Casson, KCVO

*John Denison, CBE, FRCM, HonRAM, HonGSM

*Charles Douglas-Home, FRCM

Lady Margaret Douglas-Home, FRCM

Sir Keith Falkner, HonDMus, FRCM, HonFTCL, HonRAM, HonGSM

*Roderick Faure-Walker

Sir Robin Gillett, Bt, GBE, RD, HonDSc

Sir Charles Groves, CBE, HonDMus, FRCM, HonFTCL, HonFGSM, HonFRNCM, HonRAM

Herbert Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM

*David Lawman

*David Lloyd Jones, MC

*Michael Gough Matthews, FRCM, HonFLCM, FRSA, HonRAM, ARCO

Yehudi Menuhin, HonKBE, HonDMus, HonLLD, HonDLitt, FRCM, HonFTCL, HonRAM, HonGSM

Angus Morrison, CBE, FRCM, HonRAM

*Peter Morrison, OBE, FRCM

The Rt Hon Lord O'Brien of Lothbury, GBE, HonDSc, HonLLD, FRCM

*The Rt Hon Lord Redcliffe-Maud, GCB, CBE, HonLLD, FRCM

*Leopold de Rothschild, FRCM

Miss Joanna Smith, FRCM

*Ian Stoutzker, FRCM

*The Rt Hon Lord Wilberforce, CMG, OBE, HonDCL, HonLLD, FRCM

*Sir David Willcocks, CBE, MC, FRCM

Representatives of the Professorial Staff

Margaret Cable, ARCM

Adrian Cruft, FRCM, FRSA

Jack Steadman, FRCM

Student Representatives

The President and Vice-President of the Students' Association

**Indicates member of the Executive and Finance Committee*

Academic and Administrative Officers

Director

Sir David Willcocks, CBE, MC, MA, MusBCantab, HonDMus, HonDLitt, FRCM, FRCO, FRSCM, HonFTCL, HonFRNCM, FRSAMD, HonRAM, HonGSM

Vice-Director and Director of Studies

Michael Gough Matthews, FRCM, HonFLCM, FRSA, HonRAM, ARCO

Registrar

(Until such time as it is possible to make an appointment the duties of the Registrar are carried out by the Director of Studies)

Bursar

Major David A. Imlay, HonRCM, RA (Retired)

Director of Opera

Bryan Drake, BA Otago NZ, LRSM

Director of Junior Department

Barbara Boissard, FRCM, GRSM

Assistant Director of Studies

Alexander Knapp, MA, MusBCantab, HonARAM, LRAM, ARCM

Assistant Registrar

Anthony W. Abbott, GRSM, ARAM, ARCM, ARCO

Assistant Bursar

Dinah Beresford

Finance Officer

John C. Bliss, FCA, MBIM, HonRCM, JP

Chief Librarian

Pamela Thompson, BA Leeds, HonRCM

Reference Librarian

Christopher Borner, MA Canterbury NZ

Curator of Museum of Historical Instruments

Elizabeth Wells, ARCM

Keeper of the Portraits and Ephemera

Oliver Davies, FRCM

Counsellor

Doreen A. Whewell, HonRCM

Examinations Officer

Roy Holloway, HonRCM

Appointments Officer

Viola Tucker, ARCM

Piano Technician

George Menhinick, HonRCM

Chaplains

Jacqueline FOX, BEd Leeds

The Rev Father Wilfrid McGreal, OGrm, MA Kent

Hon Physician

Wilfrid Dykes Bower, MACantab, MB, BChir, MRCP, MRCS, LRCP, HonRCM

Hon Laryngologist

Alfred Alexander, HonRNCM

Robemakers

William Northam & Co.

119, High Street, Oxford, OX1 4BX

Bankers

National Westminster Bank Ltd (Brompton Square Branch)

186, Brompton Road

London SW3 1HH

Auditors

Ernst & Whinney

Eldon Street House

Eldon Street

London EC2P 2AY

Solicitors

Boodle, Hatfield & Co.

53, Davies Street

London W1Y 2BL

Professorial Staff

Pianoforte

John Barstow, FRCM
Patricia Carroll, ARCM
Oliver Davies, FRCM
Hubert Dawkes, BMusLond, FRCM, FRCO
Ruth Dyson, FRCM
Peter Element, ARCM
Raymond Fischer, LRAM, HonRCM
Ruth Gerald, MusBac Adelaide, LRAM, ARCM
Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplômé Vienna State Academy
Barbara Hill, GRSM, ARCM
Colin Horsley, OBE, FRCM, HonRAM
Niel Immelman, LRAM, ARCM
Ian Lake, ARCM
John Lill, OBE, HonDMusExeter, FRCM, HonFTCL, FLCM
Angus Morrison, CBE, FRCM, HonRAM
Richard Nunn, LRAM, ARCM
David Parkhouse, FRCM
Margaret Plummer, GRSM, ARCM, ARCO
Alan Rowlands, MAOxon, LRAM, ARCM
John Russell, BADunelm, FRCM, LRAM
Phyllis Sellick, OBE, FRAM, FRCM
Gerald Smith, MAOxon, ARCM
Yonty Solomon, BMus Cape Town, HonRCM
Robert Sutherland, ARCM
E. Kendall Taylor, CBE, FRCM, HonRAM
Peter Wallfisch, HonRCM
David Ward, LRAM, ARCM
Yu Chun-Yee, ARCM, LRSM

Pianoforte Accompaniment

Hubert Dawkes, BMusLond, FRCM, FRCO
Ruth Dyson, FRCM
Ruth Gerald, MusBacAdelaide, LRAM, ARCM
Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplômé Vienna State Academy
Richard Nunn, LRAM, ARCM
Robert Sutherland, ARCM

Harpsichord

Hubert Dawkes, BMusLondon, FRCM, FRCO
Ruth Dyson, FRCM

Organ

John Birch, HonMASussex, FRCM, FRCO(CHM), LRAM

Nicholas Danby, LRAM, ARCM

Richard Popplewell, FRCO, ARCM

Singing

Edward Brooks, ARCM

Margaret Cable, ARCM

Geoffrey Connor, LRAM

Edgar Evans, HonRCM

Margaret Kingsley, LRAM, ARCM

Sally Le Sage, ARCM

Marion Studholme, ARCM

Robert Tear, MACantab, FRCM, HonRAM

Lyndon van der Pump, ARCM

Vocal Repertoire

Hubert Dawkes, BMusLond, FRCM, FRCO

Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy

Richard Nunn, LRAM, ARCM

Robert Sutherland, ARCM

Violin

Hugh Bean, CBE, FRCM

Raymond Cohen, FRMCM, HonRCM

Rodney Friend, FRAM, FRMCM

Raymond Keenlyside, HonMANewcastle, HonRCM, LTCL

Tessa Khambatta, ARCM

Maria Lidka, HonRCM

John Ludlow, HonARCM

Frances Mason, ARCM

Carl Pini, HonRCM

Kenneth Piper, ARCM

Jack Steadman, FRCM

Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Viola

Roger Best, ARMCM, HonRCM

Brian Hawkins, ARCM

Margaret Major, HonMANewcastle, ARCM

Frederick Riddle, OBE, FRCM, HonRAM

Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Christopher Wellington, BAOxon, ARCM

Violoncello

Christopher Bunting, MACantab, HonRCM

Eileen Croxford, ARCM

Joan Dickson, HonMMusDunelm, FRCM, FRSAMD, LRAM

Michael Evans, HonMMusBristol, LRAM, AGSM

Amaryllis Fleming, HonRCM

Anna Shuttleworth, BAHonsOpen, ARCM

Double Bass

Michael Brittain, HonRCM

Rodney Slatford, HonRCM

Harp

Fiona Hibbert, GRSM, ARCM

Marisa Robles, HonRCM

Renata Scheffel-Stein, HonRAM, HonRCM

Guitar

Patrick Bashford, HonRCM, AGSM

Carlos Bonell, HonRCM

Charles Ramirez, ARCM

Flute

Sebastian Bell, HonRCM

David Butt, FRAM, HonRCM

Christopher Hyde-Smith, HonRCM

Graham Mayger, ARCM

Recorder

Elizabeth Page, ARCM

Ross Winters, BAOxon, ARCM, LTCL

Oboe

James Brown, HonRCM

Sarah Francis, ARCM

Peter Graeme, FRCM

Roger Lord, ARCM

Sidney Sutcliffe, HonARCM

Michael Winfield, HonRCM

Clarinet

Colin Bradbury, FRCM

Colin Courtney, ARCM

Sidney Fell, FRCM

Thea King, FRCM

John McCaw, FRCM

Basil Tschaikoff, HonRCM

Bass Clarinet and Saxophone

Stephen Trier, HonARCM

Bassoon

Kerrison Camden, ARCM

Geoffrey Gambold, FRAM, HonRCM

Double Bassoon

John Burness, HonRCM

Horn

Julian Baker, HonRCM

Timothy Brown

Douglas Moore, FRCM, ALAM

Trumpet

Michael Laird

David Mason, ARCM

Richard Walton, FRCM

Tenor Trombone

Peter Goodwin, HonRCM

John Iveson, BMusLond, LRAM, ARCM

Arthur Wilson, HonRCM

Bass Trombone

Gerald McElhone, HonRCM

Tuba

John Jenkins, HonRCM

Timpani and Percussion

Alan Cumberland, HonARCM

Bernard Harman, HonFLCM, HonRCM

Janos Keszei, HonRCM

Michael Skinner, HonRCM

20th Century Ensemble

Edwin Roxburgh, BACantab, BMus Dunelm, FRCM, LRAM

Electronic Music

Lawrence Casserley, BMusColumbia, HonARCM

Early Music Studies

Francis Baines, HonRCM (viols)
Nicholas Danby, LRAM, ARCM (organ continuo)
Ruth Dyson, FRCM (harpsichord continuo)
Hans-Jurg Lange (baroque bassoon)
Jakob Lindberg, ARCM (lute, bandora, cittern)
Alan Lumsden, MACantab, ARCM, LTCL (cornett, sackbut)
Richard Lyne, MANott, BMusLond, GRSM, ARCM, ARCO (continuo, editing, paleography)
Catherine Mackintosh, ARCM (baroque violin and viola; orchestra)
Elizabeth Page, ARCM (recorder; ensembles)
Nigel Rogers, MACantab (vocal ensembles)
Clare Shanks, MA, ARCM (baroque oboe)
Ross Winters, BAOxon, ARCM, LTCL (recorder; ensembles)

Conductors

Christopher Adey, ARAM, HonRCM (Sinfonia)
Norman Del Mar, CBE, HonDLittSussex, HonDMusGlasgow and Bristol, FRCM, FGSM,
HonRAM (Symphony Orchestra)
John Forster, GRSM, ARCM (Sinfonietta)
Sir David Willcocks, CBE, MC, FRCM (Chorus and Chamber Choir)

Composition

Philip Cannon, FRCM
Justin Connolly, ARCM
Adrian Cruft, FRCM, FRSA
Jeremy Dale Roberts, BMusDunelm, HonRCM
Joseph Horovitz, MA, BMusOxon, FRCM
Kenneth V. Jones, FRCM, ARCO
Bryan Kelly, ARCM
John Lambert, FRCM, LRAM, ARCO
Anthony Milner, DMusLond, FRCM
Alan Ridout, ARCM
Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM

Theory and Keyboard Harmony

Timothy Bond, BMusLond, FRCO, ARCM
Philip Cannon, FRCM
Justin Connolly, ARCM
Adrian Cruft, FRCM, FRSA
Ian Curror, FRCO(CHM), ARCM
Jeremy Dale Roberts, BMusDunelm, HonRCM
Denys Darlow, FRCO, HonRCM
Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM
Joseph Horovitz, MA, BMusOxon, FRCM
Kenneth V. Jones, FRCM, ARCO
Bryan Kelly, ARCM
John Lambert, FRCM, LRAM, ARCO
W.S. Lloyd Webber, CBE, DMusLond, FRCM, FRCO, FLCM, HonRAM
Richard Lyne, MANott, BMusLond, GRSM, ARCM, ARCO
Anthony Milner, DMusLond, FRCM
Richard Popplewell, FRCO, ARCM
Alan Ridout, ARCM
Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM
Timothy Salter, MACantab, LRAM, HonRCM, ARCO, MTC
Gerald Smith, MAOxon, ARCM
Derek Stevens, FRCO, LRAM, ARCM, LGSM
Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM
Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM
John R. Williams, MA, MusBCantab, FRCO, HonRCM

History, BMus and GRSM Study Groups, Aural Training and Miscellaneous Classes and Lectures

John Birch, HonMASussex, FRCM, FRCO(CHM), LRAM
Timothy Bond, BMusLond, FRCO, ARCM
Beth Boyd, HonRCM
Philip Cannon, FRCM
Jeremy Dale Roberts, BMusDunelm, HonRCM
Denys Darlow, FRCO, HonRCM
Ruth Dyson, FRCM
Peter Element, ARCM
Sidney Fell, FRCM
Ruth Gerald, MusBacAdelaide, LRAM, ARCM
Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM
Christopher Grier, MA, MusBCantab, HonRCM
Joseph Horovitz, MA, BMusOxon, FRCM
Alexander Knapp, MA, MusBCantab, HonARAM, LRAM, ARCM
John Lambert, FRCM, LRAM, ARCO
Richard Lyne, MANott, BMusLond, GRSM, ARCM, ARCO

History, BMus and GRSM Study Groups, Aural Training and Miscellaneous Classes and Lectures (continued)

Else Mayer-Lismann, HonRCM

Anthony Milner, DMusLond, FRCM (Academic Tutor to BMus Course)

Douglas Moore, FRCM, ALAM

Richard Popplewell, FRCO, ARCM

Mary Remnant, MA, DPhilOxon, GRSM, ARCM

Christopher Slater, BAOpen, FTCL, ARCM

Jack Steadman, FRCM

Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM

Yvonne Wells, FGSM, CSTD, LUD, IPA, HonRCM

Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM (Academic Tutor to GRSM Course)

Language Classes

Lella Alberg, Dottorato in Filologia Milan, HonARAM, HonRCM(Italian)

Jeanne Henny, BALond, HonRCM(French)

Bertha Taylor-Stach, HonRCM(German)

Alexander Technique

Adam Nott

Opera, Drama and Repetiteurs' Training

Bryan Drake, BAOfago NZ, LRSM (Director)

Andrew Page, ARCM (Administrator)

David Tod Boyd (Senior Music Coach)

David Gorringe (Stage Manager)

Angela Goodhall (Fencing)

Kay Lawrence, HonRCM, AISTD, DipLCDD (Movement)

Dorothy Primrose, HonRCM (Drama)

Yvonne Wells, FGSM, CSTD, LUD, IPA, HonRCM (Speech)

Board of Professors

Members *ex officio*

The Director

The Vice-Director and Director of Studies

The Senior Professor (Angus Morrison, CBE, FRCM, HonRAM)

The Senior Professor Emeritus (Herbert Howells, CH, CBE, DMusOxon, FRCM, FRCO, HonRAM)

The Bursar

The Director of Opera

The Director of the Junior Department

The Assistant Director of Studies

The Chief Librarian

Members appointed by the Council

Hugh Bean, CBE, FRCM

Colin Bradbury, FRCM

Ruth Dyson, FRCM

Ruth Gerald, MusBac Adelaide, LRAM, ARCM

Douglas Moore, FRCM, ALAM

E. Kendall Taylor, CBE, FRCM, HonRAM

Richard Walton, FRCM

Members appointed by the Director

John Ludlow, HonARCM

Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM

Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Members elected by the Professorial Body

John Barstow, FRCM

Margaret Cable, ARCM

Introduction

The Royal College of Music was founded by The Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body comprises the President and Council, which delegates to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

Facilities

The present building was erected in 1894 through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including an extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended. There is a modern and spacious lending library which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and where facilities for research students are provided. The College also possesses an extensive collection of portraits and ephemera associated with the musical profession.

Curricula

The College is first and foremost a conservatoire and is particularly concerned with those who aspire to be performers, whether instrumentalists, singers, orchestral players, conductors, or composers. It also caters particularly for those intending to teach, and who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical skills and less on academic work and teacher-training. Applicants should understand that classroom techniques are not generally covered in the curriculum. Information regarding teacher-training courses may be found on page 36 of this Prospectus.

Lessons are provided in all the normal instruments and subjects (for details see list of Professorial Staff). A limited number of students, other than those in their first undergraduate year, can take orchestral conducting as part of their curriculum, if they have the right credentials and potential. Opportunities exist for composers to undertake practical work in Electronic Music. Lessons in the Alexander Technique may be provided for those suffering from muscular tension.

There are many ensemble activities within the College, including two symphony orchestras, two chamber orchestras, a chamber choir, a chorus of about 200 voices, a 20th Century Ensemble (undertaking rehearsal and performance of contemporary music), a Composers' Group, and an Early Music Group (covering medieval, renaissance and baroque music). A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including series of coaching sessions and performances by members of the Music Group of London, the Chilingirian String Quartet and other ensembles.

Every term there are numerous concerts, opera performances, recitals, prize competitions and lectures; these are mostly organised by the College, but some are given under the auspices of the Students' Association (see p.33). Details of these events, to which the general public is admitted without charge, are given in the termly Fixture List.

There are internal examinations for all students. The examination at the conclusion of each year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination and failure will normally result in the student being required to terminate the course.

Junior Department

The Junior Department, founded in 1926 at the instigation of Sir Percy Buck, provides a training on Saturdays throughout each term for musically gifted schoolchildren with the potential for a career in music. Many of the 350 students travel long distances to take advantage of the comprehensive curriculum, which offers exceptional opportunities for orchestral experience and affords a preparation for entry to music colleges and university music departments. Full details of the course of study and of admission requirements are given in the Prospectus, obtainable from the Junior Department Registrar.



The President presenting the Frederick Thurston Clarinet Prize to Michael Collins, who won the Leeds National Competition for Musicians (1980) and gained the Amcon Award in New York (1982).



The Prince of Wales addressing The College after the President had conferred upon him the degree of Doctor of Music *honoris causa*, November, 1981.



The Director conducting the RCM Chor



and Symphony Orchestra in the Concert Hall.

Lorin Maazel acknowledging the applause after a performance with the RCM Chorus and Chamber Orchestra.



A scene from the Opera School's production of Strauss's "Ariadne auf Naxos".



Courses

All Courses offered by the College are full-time.

Undergraduate Courses

Applicants accepted for any of these Courses, which are designated by the Department of Education and Science, are entitled to a mandatory award from their Local Education Authority for the duration of the Course.

BMus (Hons) Course

A course of three years' duration for those who combine skills in performance and/or composition with aptitude in stylistic studies, keyboard harmony, musical history and analysis. The University of London BMus(Hons) Degree is awarded, after examination and assessment, upon completion of the Course. Although all tuition (which includes lessons in at least one practical subject) is given at the College, those pursuing this Course have the status of Internal Students of the University and may attend academic and social events organised by the University. Students are expected to take the examination for the ARCM Diploma at an appropriate time during the Course.

The minimum educational requirements for the Course are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level (Music being one, with English preferred as the other); or four different subjects, of which three must be at Advanced Level.

The examination syllabus may be obtained from the Assistant Registrar.

GRSM (Hons) Course

A broad, practical training of three years' duration leading to the award, after examination and assessment, of the GRSM (Hons) Diploma, which carries the status of an Honours Degree. Applicants under 18 years of age on 31 December of the year in which the Course commences are not normally eligible for consideration.

The curriculum includes principal study, second study, stylistic studies, form and analysis, history of music, aural training, general knowledge of repertory and practical musicianship, including keyboard harmony and elementary conducting. Students also participate in some of the activities mentioned under "Performers' Course" (page 20). In the later stages of the Course there are more advanced historical studies, with opportunities for research in depth through seminars and projects. After the first year there is flexibility in the programme of study, provision being made in Syllabus B for wind and string players and singers to devote more time to solo performance and conducting. In the third year, Syllabus C caters for the needs of advanced instrumentalists and singers who have already obtained the ARCM or LRAM Performer's Diploma.

Whilst the GRSM Course is recommended for potential teachers and all those who wish to pursue a comprehensive course of musical study, it does not cover classroom teaching techniques (see page 36). The GRSM qualification is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on honours graduate basis.

The minimum educational requirements for the Course are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level; *or* four different subjects, three being at Advanced Level. All GRSM Course students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of playing approximately equivalent to Grade VI (Piano) of the Associated Board of the Royal Schools of Music.

A detailed GRSM Course brochure may be obtained from the Assistant Registrar.

Performers' Course

A course designed for instrumentalists and singers who aspire to a performing career and for those who wish to become composers. The internal performing diploma, DipRCM (Performer's), is awarded by examination and assessment at the end of the four-year Course.

In the first two years of the Course emphasis is placed on the acquisition of a secure technique in the principal study, whilst developing wide musical knowledge and interests. In addition to individual lessons in both principal and second studies, there are classes covering aural training and history. Students whose principal study is not a keyboard instrument are normally expected to take piano as a second study for a minimum period of two years.

During the final two years of the Course greater emphasis is placed on specialization in the principal study and in chamber music. Students are expected to take the examination for the ARCM Teaching Diploma in the second or third year of the Course and they are required to present a recital in their final year.

Throughout the Course students participate in orchestras, choirs and chamber music groups and receive tuition in stylistic studies, languages and movement, as applicable.

Postgraduate Courses

Students wishing to pursue any of the Courses mentioned below must have completed a full-time course of undergraduate status.

The Certificate of Advanced Study is awarded upon the completion of all Postgraduate Courses, with the exception of the MMus Course.

M Mus Course

Students of *Composition* who already possess an honours degree (or equivalent) in Music are eligible for this Course, which lasts for one calendar year and leads to the award, after examination and assessment, of the University of London MMus Degree. Although all tuition is given at the College, those pursuing this Course have the status of Internal Students of the University and may attend academic and social events organised by the University. The syllabus for the Course may be obtained from the Assistant Registrar of the College.

Advanced Study Course

This Course, which may be of one or two years' duration, is suitable for postgraduates and others who wish to undertake advanced study in their principal subject. A high standard of technical and musical proficiency is necessary for entry. Those who are not already Associates of the College are expected to take the ARCM Diploma examination during their period of study.

Conductors' Course

This Course, of one or two years' duration, is suitable for those who already have some experience in orchestral conducting. Requirements for the Entrance Examination, held annually in March, and other details of the Course are available from the Assistant Registrar. A Conducting Scholarship may be awarded to a candidate displaying outstanding potential in this field.

Early Music Course

This is intended for those who wish to pursue an advanced course in medieval, renaissance and baroque music. Details on application to the Assistant Registrar.

Opera Training and Repetiteurs' Courses

The Opera School provides a specialised course of opera training, normally of two years' duration. Students undertake formal and informal performances of opera and drama; individual coaching, languages, speech training, mime and movement are also included. The Course is only suitable for mature students of singing, who are not below the age of 20 and who intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Those who attend the auditions and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a., tenable from September 1983 for one year (with a possibility of an extension for a second year). Students taking the Performers' Course at the College are eligible to transfer to the Opera Training Course from their third year, subject to acceptance by audition.

The Opera School also offers a one-year postgraduate course for repetiteurs which includes weekly repetiteur and conducting classes, piano or piano accompaniment lessons and language classes. Repetiteurs are required to participate fully in the activities of the Opera School. A limited number of places are available to suitable applicants who take the special audition in May: a scholarship is available to a candidate who shows exceptional promise.

Educational Equivalents

1. The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.
2. GCE passes at Advanced Level in both Practical Music and Theoretical Music (as offered by the University of London, for example) are accepted as meeting the Advanced Level entrance requirement for the BMus Course and the GRSM Course.
3. In respect of examinations conducted by the Associated Board of the Royal Schools of Music, Guildhall School of Music and Drama and Trinity College of Music:
 - (a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.
 - (b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on *each* of the two instruments may be accepted as Ordinary Level Music.
 - (c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.
 - (d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.
4. Students educated in Scotland wishing to apply for the BMus Course should be aware of the following educational equivalents:
 - (a) a Scottish Certificate of Education Ordinary or Higher Grade pass equates to the GCE Ordinary Level pass.
 - (b) a SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the *same* subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)
 - (c) Five separate subject passes at SCE Higher Grade (provided that Grade A or B has been obtained in four of those subjects) will be deemed to have satisfied the academic entrance requirement.
5. Scottish qualification for entry to the GRSM Course depends upon the following minimum requirement: six passes in the SCE, three of which *must* be at Higher Grade.
6. The European Baccalaureate and the International Baccalaureate are recognised as meeting the minimum academic requirement for entry to all undergraduate courses.

Fees for New Students 1982-83

The Department of Education and Science has stipulated the following annual fees for tuition during the 1982-83 academic year.

Tuition

(a) Students from United Kingdom and E.E.C. countries:

All courses£1,128

(b) Students from all other countries:

All courses, except Opera Training Course and
Advanced Study Course£3,531

Opera Training Course£4,173

Advanced Study Course

1½ hours individual tuition weekly£2,784

2 hours individual tuition weekly£3,531

Tuition fees include the mandatory subscription to the Students' Association.

Extra Tuition

Additional tuition in a student's principal or second study, or tuition in a third study, can sometimes be provided when appropriate; however, the extra termly charge will not usually be paid by the Local Education Authority.

Payment of Fees: Students from the United Kingdom

All fees are due by the *first day of each term* or within ten days of the presentation of the account. Students, or their parents, are liable to pay all fees unless these are paid in full to the College by a Local Education Authority or by some other grant-giving body. If, for any reason, a grant is withdrawn in the middle of a course, liability for fees from then onwards falls on the student or the student's parents or legal guardian.

Payment of Fees: Overseas Students

All students from overseas (including Eire) should note that they will not be permitted to commence their studies unless (a) the appropriate tuition fees *for the year* are received by the College at least one week before the beginning of their first term; *or* (b) reasons for delay in payment are exceptional and the Bursar has been consulted more than one week before the commencement of that term.

Unexpected Termination of Studies

If, for any reason, a student intends to leave the College during the academic year and before the end of his/her course, the Vice-Director requires a clear term's notice in writing. In default of such notice, fees are payable for the remainder of the academic year.

Local Education Authority Grants

Immediately upon notification of a place at the College, application should be made to the Local Education Authority for a grant, if one is required. Candidates who are offered a place on a course of undergraduate status are entitled to a mandatory award for the duration of their course. However, a place on the BMus Course or the GRSM Course cannot be confirmed by the College until the appropriate minimum educational requirement has been obtained. Grants for postgraduate study are awarded at the discretion of the Local Education Authority.

Dates of Terms and Time of Admission

Academic year 1982-83

Autumn Term	20 September 1982 — 10 December 1982
Spring Term	4 January 1983 — 25 March 1983
Summer Term	25 April 1983 — 15 July 1983

Academic year 1983-84

Autumn Term	19 September 1983 — 9 December 1983
Spring Term	9 January 1984 — 30 March 1984
Summer Term	30 April 1984 — 20 July 1984

In each academic year there are three twelve-week terms. Students will only be admitted at the beginning of the Autumn Term unless there are exceptional reasons for their wishing to begin their studies at some other time.

Admission

Application Procedure

Applicants for entry in September, 1983 should submit their completed Entrance Application Form, together with the Entrance Fee of £12.00, by **8 October, 1982**. (There are later closing dates, tabulated on page 27, for those applying from overseas or for the Conductors', Opera Training or Repetiteurs' Courses). The College may be able to consider applications received up to one month after the respective closing dates provided that an additional Late Fee of £6.00 is submitted.

Applications will normally be considered only from those aged between 16 and 25 years who wish to pursue a course of full-time study. Students over the age of 25 are admitted exceptionally, and only for advanced study in composition, orchestral conducting, singing, or for training as repetiteurs. Applications from singers under the age of 18 years will not normally be considered.

As all Courses offered by the College are full-time, applications from those wishing to pursue a part-time curriculum will not be accepted.

All applicants must ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references to the Assistant Registrar; these should arrive not later than three weeks before the commencement of the Entrance Examinations period. Applicants of British nationality who attend the Entrance Examinations (6-17 December, 1982) are eligible to be considered for the award of a scholarship (see page 28).

Additional Information for Overseas Applicants

Overseas applicants who, for geographical reasons, are unable to attend an Entrance Examination must submit, with their Application Form and Entrance Fee: 1. a reel-to-reel tape recording of their performance of two pieces, certified by a responsible person; 2. a photocopy of the marks and examiner's comments in the highest grade of any Associated Board examinations that may have been taken. They must also ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references to the Assistant Registrar.

Whilst the "Prescribed Pieces" (detailed on pp. 30/31) are preferred, overseas applicants are not obliged to record a performance of any one of these items; however, they should offer a piece of comparable difficulty plus one of their own choice. Tapes will not be returned to applicants unless specifically requested.

The College is very selective when auditioning overseas candidates by tape. It should be appreciated that a personal audition is preferred, as this gives a clearer indication of the candidate's achievements and potential. Applicants offering guitar or timpani and percussion *must* attend in person for an Entrance Examination, as must those applying for the MMus, BMus, GRSM, Opera Training, Repetiteurs' or Conductors' Courses.

The award of a place is conditional on the receipt of a satisfactory medical report. Candidates from countries where English is not the mother tongue are also required to gain a certificate, approved by the British Council, which confirms proficiency in the English Language.

All information regarding Associated Board Scholarships may be obtained direct from the Associated Board of the Royal Schools of Music, 14 Bedford Square, London, WC1B 3JG. Information regarding British Council Scholarships can be obtained from British Council representatives abroad.

Withdrawal of Application

Candidates wishing to withdraw their application and who notify the College accordingly *before the closing date for entries* will be reimbursed one-half of the Entrance Fee. No refund can be made in the event of a later withdrawal.

Application Dates

- | | |
|------------------|--|
| 8 October 1982 | Entrance Applications close (this applies to overseas candidates wishing to attend an examination) |
| 1 November 1982 | Last day for submission of Composition Portfolios |
| 14 January 1983 | Opera Training Course and Conductors' Course Applications close |
| 15 February 1983 | Overseas Applications (with tape recording) close |
| 1 March 1983 | Repetiteurs' Course Applications close |
| 1 June 1983 | Applications for entry to Halls of Residence close (see page 34) |

Entrance Examinations and Scholarship Auditions

Dates

Early November 1982	Particulars of date and time of Entrance Examination sent to applicants
6 - 17 December 1982	Entrance Examinations
Mid-February 1983	Opera Training Course Auditions
Mid-March 1983	Conductors' Course Auditions
Mid-May 1983	Repetiteurs' Course Auditions

Only in exceptional circumstances can applicants be examined at times other than those specified above.

Scholarships

Applicants who attend the Entrance Examinations and who are British subjects aged between 16 and 25 years are eligible to be considered for the award of a scholarship. Those assessed by the examiners as having conspicuous potential will be asked to perform again later on the same day. Outstanding applicants who attend the auditions for the Conductors', Opera Training or Repetiteurs' Courses may also be awarded a scholarship.

A few of the scholarships offered may be closed scholarships, which have special or local conditions for candidates who are:

1. Natives of Berkshire, Bristol (or adjacent counties), Devonshire, Kent, Liverpool (or residing within 12 miles), Norfolk, Shropshire, Ulverston district (Lancashire), Wales or Wiltshire.
2. Relatives or nominees of performing members of the Royal Amateur Orchestral Society.
3. Composers applying for either the MMus Course or the Advanced Study Course are eligible for the Arthur Bliss Scholarship of £1,000, presented by the Performing Right Society.

Scholarships are awarded on merit; mere eligibility will not enhance a candidate's chance of gaining a closed scholarship

Scholarships are normally paid as cash grants of £180 per year direct to each scholar in three termly instalments and are not therefore reflected in accounts for fees. Scholars themselves are responsible for applying to Local Education Authorities for grants, as previously explained; if, in any individual case, there is difficulty about this, the Bursar should be informed, so that special arrangements can be made. The normal period of tenure is three years, but a scholarship may at any time be terminated by the College if the health, progress or conduct of the scholar is unsatisfactory.

General Requirements

Entrance to the College is very competitive and the highest standards of performance in the principal study are demanded of applicants for all courses. Age and musical promise are taken into account, but the majority of those offered places have passed Associated Board Grade VIII with Distinction. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list overleaf and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. BMus or GRSM Course applicants whose principal study is not a keyboard instrument must perform one piece on their second instrument (piano, organ or harpsichord). Instrumentalists and singers will be provided with an accompanist or may bring their own.

All candidates will be given sight-reading and aural tests, including interval recognition, harmonic recognition, rhythm clapping and perception of errors. Applicants for the BMus and GRSM Courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study), completion of cadences and the harmonisation of a short melody at the keyboard. In preparation for these tests candidates are recommended to study the syllabus for the Associated Board General Musicianship examination at Grades VI and VII.

There is a theory paper of three hours' duration which includes tests in harmony, two-part free counterpoint, rudiments and a short essay. MMus and BMus Course applicants and composers take a more advanced theory paper containing four-part writing for strings, three-part free counterpoint and an essay. Those applying for the Advanced Study Course are not required to write the theory paper, unless their principal study is Composition.

Theory papers set in previous years are available from the Examinations Office, price 30p per paper.

Candidates must expect to remain at the College for most of the day of the Entrance Examination.

Candidates will be advised of the results of their examination as soon as possible thereafter. The award of a place will be conditional on the receipt of a satisfactory medical report. It is the responsibility of all successful candidates to inform the Assistant Registrar of their GCE results *immediately* they become known.

Prescribed Pieces

Pianoforte: one of the following:

- Bach: Prelude and Fugue in G (Book I of the '48')
- Bach: Prelude and Fugue in F sharp major (Book II of the '48')
- Beethoven: Sonata in A flat, Op. 26 (1st movement)
- Chopin: Any one Study from Op. 10 or Op. 25
- Mozart: Sonata in B flat, K.333 (1st movement)
- Ravel: Sonatine (1st and 3rd movements)

Organ: one of the following:

- Bach: Fugue only from Prelude and Fugue in A minor
Novello Book 7
- Buxtehude: Prelude and Fugue in F sharp minor
Hansen/Chester Vol 2
- Hindemith: Sonata No. 3 (first or third movement) *Schott*
- Mendelssohn: Sonata No. 3 in A *Novello*

Singing:

- Three pieces in contrasting styles

Violin: one of the following:

- Bartók: Rumanian Dances (4th, 5th and 6th movements)
- Beethoven: Romance in F
- Handel: Sonata in D, No. 4 (1st and 2nd movements)
- Wieniawski: Légende

and the following technical work:

- Scales: C major and minor (both forms), 3 octaves, one octave to a bow; Chromatic on G, 3 octaves; B flat major in 3rds, 2 octaves slurred as desired; F major in 6ths, 2 octaves slurred as desired; G major in octaves, 2 octaves slurred as desired
- Arpeggios: C major and minor, 3 octaves, one octave to a bow; Dominant 7th on A, 3 octaves to a bow; Diminished 7th on G, 3 octaves to a bow

Viola: one of the following:

- Brahms: Sonata in E flat (1st or 3rd movement)
- Marin Marais: French Dances

Violoncello: one of the following:

- Goltermann: Concerto No. 5 in D minor, Op. 76 (1st movement) *Schott*
- Popper: Study No. 10, Op. 76 (Preparatory to High School of 'Cello Playing)

Scales and Arpeggios may be required by the Examiners and should therefore be prepared.

- Double Bass:*
Cimador: Concerto in G (1st movement) *Yorke Edition*
- Harp:*
Nadermann: Sonatine No. 6 (1st movement) *Leduc*
- Guitar: one of the following:*
Frescobaldi: Aria con variazione (without repeats) *Schott*
Ponce: Campo (Sonatina Meridional) *Schott*
- Lute:*
Ferrabosco: Pavan 6 (page 40 of the facsimile edition of Robert Dowland, *Varietie of Lute Lessons, 1610*)
- Flute: one of the following:*
Boehm: Caprice No. 6 (No. 26 of 50 Classical Studies, edited Vester) *Universal Edition*
Godard: Allegretto *UMP*
- Recorder: one of the following:*
Handel: Sonata in F *Faber*
Mancini: Sonata in D minor *Peters*
- Oboe:*
Telemann: Sonata in A minor (1st and 2nd movements) *Hortus Musicus series/Bärenreiter*
- Clarinet:*
Schumann: Fantasiestücke, Op. 73 (1st and 2nd movements) *Peters*
- Bassoon:*
Galliard: Sonata No. 5 *Peters*
- Horn:*
Arnold Cooke: Rondo in B flat *Schott*
- Trumpet:*
Flor Peeters: Sonata (last two movements) *Peters*
- Tenor Trombone:*
Saint-Saëns: Cavatine, Op. 144 *UMP*
- Bass Trombone:*
Semler-Collery: Barcarolle et Chanson Bachique *Leduc/UMP*
- Tuba:*
Vaughan Williams: Concerto (1st movement) *OUP*

Except where specified above, candidates should be prepared to play the prescribed pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for subjects not mentioned above. Applicants offering Composition as their principal study must submit two contrasting samples of their work by 1 November 1982. They must offer one practical study at the Entrance Examination and will be required to take the more advanced theory paper set for the BMus Course applicants.

Distinctions and Diplomas

FRCM

Fellowship of the Royal College of Music is conferred by the President, on the recommendation of the Council, upon distinguished persons. The number of Fellows is limited to one hundred and twenty-five.

Hon RCM

Honorary Membership of the Royal College of Music is conferred, at the discretion of the Council, upon members of the Professorial and Administrative Staffs and others who, not being Fellows or Associates of the College, have rendered valuable service to the College.

ARCM

Associateship of the Royal College of Music is awarded for advanced performing or teaching in most musical subjects. The examination can be taken by internal and external students, full particulars being contained in the special syllabus, available on request.

Awards

Scholarships

Not less than twelve scholarships are awarded annually to candidates who show exceptional promise as instrumentalists, singers or composers. Details of eligibility are given on page 28.

Exhibitions

Six or more exhibitions of £80 per annum, tenable for a maximum of three years, are awarded after annual competition to students of any nationality who are already in their first year at the College. These are payable in the same way as scholarships.

Prizes

There are some 130 prizes, most of which are awarded each year after competition to students of all nationalities.

General Information

Association of Friends of the Royal College of Music

The 'Association of Friends of the Royal College of Music' was established to support the work of the College and to enable as many people as possible to take part in the Centenary celebrations which began in February 1982. Membership privileges include receipt of Fixture Lists and the RCM Magazine; advance notice of all concerts and operas performed within the College; priority booking for those few performances, both within the College and outside, for which tickets are required. In addition a special celebrity concert and reception for members is held annually in October. Details of membership may be obtained from the Secretary of the Association of Friends, c/o The Royal College of Music.

The RCM Union

The RCM Union exists to maintain the link between present and past students of the College. To this end a termly magazine is published and sent to all members, and an "At Home" takes place during the Summer Term. Present students are automatically members; past students wishing to join should apply to the Hon. Secretary: Mrs. Richard Latham, (c/o The Royal College of Music), from whom College scarves, brooches and ties may be obtained.

Students' Association

The Students' Association exists to promote social, cultural and athletic activities and to provide a channel of communication between students and professorial and administrative staffs. All students of the College are automatically members of the Association. The Association runs its own bar and shop on a non-profit-making basis and also organizes concerts of orchestral and chamber music.

Practice Facilities

There are 37 practice rooms with a piano, 4 with organ and 2 with harpsichord; practice is also permitted in certain teaching rooms. However, since these facilities are in constant demand, students should expect to undertake most of their practice at their homes or lodgings.

Accommodation

The College is non-residential. However, at present there are three halls of residence available to College students:

1. Robert Mayer Hall, 6 Evelyn Gardens, London SW7 3BG, accommodates 40 men students.
2. Henry Wood House, 10 Halsemere Road, London SE5 9LN, is administered by the Music Students' Hostel Trust for students of the four main London music colleges. It accommodates men and women students, each college being allocated approximately 20 places.

Particulars concerning these Halls of Residence may be obtained from The Counsellor of The Royal College of Music, to whom application for entry should be sent by 1st June.

3. Queen Alexandra's House, Kensington Gore, London SW7 2QT, accommodates women students of music and the arts in the Kensington area and is administered by an independent Trust. A number of places are reserved here for RCM students. *Particulars may be obtained from The Principal, Queen Alexandra's House.*

Other accommodation, at reasonable cost and with practice facilities, is very hard to find. The Counsellor, who may be able to assist, maintains a list of suitable accommodation. All students, especially pianists, should endeavour to make suitable arrangements before they arrive in London for the commencement of their studies.

Medical Care

The facilities offered at the Imperial College of Science and Technology Health Centre, which include a well-equipped surgery and consulting rooms, are available to RCM students. Those living within a certain radius may, if they wish, register under the National Health Service with the Physician-in-Charge of the Centre.

Students from EEC countries will have medical care provided under the National Health Service according to reciprocal agreements. Students from all other countries overseas must, prior to the commencement of their studies, produce evidence of having arranged medical cover. Details of the benefits offered by the British United Provident Association or the Private Patients' Plan may be obtained from the Assistant Registrar.

Regulations for Students

Students are required to sign an undertaking on their Entrance Application Form to abide by the Regulations of the College and to attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave by a date specified by the Director.

Regularity of attendance and punctuality are required at all lessons, classes and rehearsals. Permission for absence must be obtained from the Vice-Director. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the case of an absence of more than five consecutive days on account of illness. Students who feel ill when in the College should report to the Counsellor.

Students must ensure that their addresses and telephone numbers are known in the General Office, where a directory of addresses is kept. Changes of address of their London lodgings and their parents' home must be notified immediately.

Professors expect students to let them know in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances.

If a student wishes to change his course of study, or his Professor, he must first discuss the matter either with his present Professor or with the Vice-Director. It is not permissible for him to approach another Professor before he has taken this action. Courses cannot normally be changed except during the first six weeks of the Autumn Term.

Students are not allowed to take individual lessons in musical subjects outside the College.

Students are expected to attend as many College concerts as possible each term.

Students must obtain permission from the Vice-Director to undertake any external engagement or regular teaching commitment. College activities take precedence over all others; therefore, no student may confirm a professional engagement until the termly calendar of College events has been published.

Insurance

The College cannot accept responsibility for loss of instruments or other personal belongings. Students are strongly advised to insure all valuable possessions. Advice concerning insurance may be obtained from the Assistant Bursar.

Teacher-Training

Holders of the BMus Degree or the GRSM Diploma who wish to pursue a teaching career are required to undertake a one-year course of teacher-training at a University Institute or College of Education, in order to obtain Qualified Teacher status under the Burnham Scales of Remuneration. As from September 1982 a BMus Degree or GRSM Diploma will be the minimum qualification for entry to such a course. With effect from September 1983, prospective teachers must have obtained passes in English and Mathematics at GCE Ordinary Level.

